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COMING TO A CLOSE.

A week or two more will bring to a close the Spring season of 1866, which has been prolific of musical events, especially within the three or four past weeks. Within that time we have witnessed the performance of no less than three Opera Companies, two Italian and one German. We saw the last of the Maretzek Company, which for several months had ruled the dominion of music; the coming and the going of Grover's German Opera Company, whose reign was too short and too unprosperous for its merits, and we are yet enjoying a brief visit from a very excellent Opera Company under the management of Mr. Grau. Concerts have taken place nightly; so that New York has literally been in a perfect whirl of music.

But as the days begin to lengthen, in-door amusements decline, and we must expect a rapid decrease in the number of musical entertainments, and shall have to look abroad for anything exciting in the musical way.

There seems to be, however, one little gleam of music ahead. The English opera enterprise is announced to commence at the new French Theatre, in Fourteenth Street, on or about the 24th of the present month. We know nothing about any of the engagements, but we conclude that as the risks are considerable, and the New York people not satisfied with mediocrity, that good singers have been engaged, and the operas will be well put upon the stage. The first opera to be produced is "Doctor Alcantara," the composition of a musician resident of Boston—Mr. Eichberg, we believe. A few days will tell the whole story about the company and the opera.

We have heard of great things to be consummated during the coming Fall. Among other events, it seems to be a settled fact that the great Ristori will positively appear at the French Theatre in September next, under the engagement of Mr. Grau. The large sum to be paid in advance has been duly forwarded, and all the details of her tour through the States and Havana, are definitely concluded, and the coming month of September will witness the debut of the great Italian tragedienne in America.

We are glad to learn that Mr. Grau does not intend to offer opposition to Mr. Maretzek, at the Academy of Music. While Maretzek will have the field of Grand Opera all to himself, Grau will probably be running an Opera Buffo Company at the French Theater, after the close of the Ristori engagement. Both will thus be enabled to do a successful business. We have heard certain facts as to Maretzek's engagements for the next season, but the time is not ripe yet to announce them. But they will be found satisfactory.

In the Fall, too, Wehli will return, and with competent artists, give a series of concerts here. It is not impossible that Louisa Pyne

will pay a passing visit to the United States, commencing with New York, for upon that point, rumor seems to speak very positively. She will be very welcome. In all probability, also, Gottschalk will commence a concert campaign, by giving a series of concerts in this city. So the prospects for our next musical season are flattering in the extreme.

HAWTHORN'S STUDIO.

A few day's since we strolled in to Hawthorn's Studio, 817 Broadway, corner of 12th street. We cast our eyes around the walls, which, by the by, are of the right tint to show off any class of picture, and at once recognized an old friend. We first made his acquaintance in England, and although we could hardly be said to be on speaking terms, we used to run him terribly hard, and assert our position, if necessary, by force of arms. The fact is that he was obstinate by nature, and although not actually muleish, he was certainly closely allied to that species. His conceit was positively abominable; he thought that time was made for him, and he would not be hurried; he thought that space was made for him, for he would go whithersoever he pleased; he thought that he, in his own person, represented nine-tenths of the living things upon the earth, and perhaps our readers will agree with him when we confess that our friend was a Donkey—yea a veritable Jackass, and an English Jackass at that, of which a few upright specimens can occasionally be seen at the Clarendon or Fifth Avenue Hotels.

Mr. Hawthorn has thrown upon his canvas a strikingly characteristic representation of that patient, obstinate and conceited animal—so striking, indeed, that it carried us back to thirty years ago, when we used to race, forwards or backwards, as the donkey chose, over the downs at Brighton. The painting of the animal is admirable; it is drawn in with masterly skill, and its characteristics speak out in the pose and in every limb. As Mr. Hawthorn has represented it, it is a most picturesque form, and sustains its adoption by the artist as the leading idea of the picture. The little girl feeding "Neddy," from the grasses in her apron, is a charming and fairy-like creature, a little too fair and delicate, perhaps, but full of expression. The landscape is well painted; excellent in form and color. The grasses and underwood in the foreground are painted with elaborate faithfulness, and together with the trees, possess strong individual character. It is called the "The Dainty Repast," and is in every way, a picture worthy of admiration and examination.

Mr. Hawthorn's studio contains several works of art of rare excellence, among them an English water color drawing of the highest character and of exquisite beauty, which would amply repay a journey up-stairs to room No. 5 Humboldt Buildings.